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ABSTRACT

Television is robbing children of their childhood. Moreover, it is destroying children's developing symbolic processes, and inhibiting their creativity and play. Television has remarkable influence over children's behavior. At this point, it is plausible to hypothesize linkages between television viewing and numerous social problems involving children and youth. Research suggests that movie and television violence increases racism, militarism, opposition to free political speech, opposition to foreign aid, and support for authoritarian rather than democratic forms of government. Research additionally shows that viewing cartoon violence increases aggression in children, increases verbal hostility, reduces sharing behavior, increases aggressive language, increases anger and intensity of violent responses, decreases enthusiasm for school, produces and increases anxiety, causes violence on the playground, maintains long-term aggression, produces false understandings of social realities, reduces charitable behavior toward others, increases negative play interactions, and reduces imaginative play. Numerous studies document harmful effects of playing with war toys. In 1985, war toys comprised 7 of the 10 top selling toy lines in America. Each of the seven lines were promoted by war cartoons. Eight new war cartoons are scheduled for introduction in 1986. Some efforts to counter these conditions have been effective. Additional efforts must educate parents about the consequences of their own viewing behavior and about the crucial importance of play for children's healthy development. (RH)

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INFLUENCES OF TELEVISION ON CHILDREN'S BEHAVIOR: IMPLICATIONS FOR WAR AND PEACE*

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Since the advent of television changes of unprecedented magnitude have taken place in the societies, particularly the families, of industrialized nations. On the basis of overwhelming evidence, we can now state that television is deeply implicated in these changes. Abuses of TV programming and viewing are doing untold damage to children-replacing traditional family togetherness, shaping bizarre moral values, encouraging drug use and unrestrained sexual behaviors, blunting creative and intellectual powers, reducing school achievement, and producing violent behaviors. Indeed, television and related media -movies and electronic games-are replacing families and schools in transmitting culture and mores to the young.

The countries represented in this conference employ television programming in varying degrees. But whatever the country or the context, the warnings are clear. As nations substitute technology and it's message for traditional human relations and values something deep and profound is lost. A society may become industrialized and "technological" in a few decades but an advanced civilization requires centuries of careful nourishing. American

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children are learning much more about war and conflict than peace and cooperation, for their lives are confused by family strife-divorce, drugs, promiscuity, carecr climbing, distorted father/mother role models-and bombarded by sex, violence and mindless drivel on television.

Between the ages of six and eighteen American children view 15,000-16,000 hours of television compared to 13,000 spent in school and have been exposed to 350,000 commercials and 18,000 murders. According to the Neilsen Report on Television for 1980, children watch 30-31 hours of TV weekly-more time spent in any other activity except sleep. By graduation day the average high school student has seen 18,000 murders in 22,000 hours of television viewing (U.S. News and World Report, 1985).

Effects of Television

The violent, sexual, fairly tale world of TV is increasingly replacing parents as role models. Seventy five per cent of a sample of 850 American high school students in four states said they would replace their parents if they could (Austin American Statesman, 1979). Their top choices were Cheryl Ladd and Burt Reynolds. In a poll by U.S. News and World Report (1985) young adults named Clint Eastwood and Eddie Murphy as heroes more frequently than they named President Reagan, Pope John Paul II and Mother Teresa. When four to six year olds were asked in a two-year study, "Which do you like better, TV or Daddy?', almost half said they preferred TV (Austin American Statesman, 1976). And the feeling seems to be mutual. When Ann Landers asked her readers, "If you had it all to do over again, would you have children?", 10,000 responded and 70 per cent said "No" (Austin American Statesman, 1976).

Furthermore, a recent study by Dietz and Gortmaker (1985) shows that watching TV makes kids fat. TV contributes to obesity by promoting extended resting metabolic rates, by reducing energy-expensive activities, and by promoting the consumption of caloric dense or junk food through advertise-

ments. Sedentary lifestyles and junk food coupled with increased emphasis upon academics and reduced emphasis on physical education, play and physical work, has led to a nation of flabby, short-winded kids with elevated cholesterol and blood levels and declining strength and heart-lung endurance (Winston, 1984).

A California study of a half million public school students in the sixth through twelfth grades concluded that the more a student watches television the worse he does in school (Austin American Statesman, 1980). This finding held across I.Q. and socio-economic levels.

Zimiles (1982) concluded that television, toys and travel have formed a barrage of information input but for many schools these are not suitable devices for extending what children already know. The knowledge they bring to school is sketchy and incomplete, lacking in substance and integration. On the one hand the teacher is dealing with a more knowledgeable person; on the other she is dealing with a more confused person, one who is accustomed to being confused and sees little need to sort out and clarify his experiences.

There are fewer instances in which the child wishes or needs to delay gratification or in which the adult tries to impose delays in gratification. Children have little tolerance for delays and insist on immediate payoff so the instability of their lives inspires little confidence in a stable, predictable future. Accustomed to functioning in the visual world of television, children are less tuned in auditorially, and activities that require attention to detail, memorization, or story construction are easily stymied. The rules and organization of the classroom are no match for slick, Hollywood style television productions. The school is no longer seen as a major window to

success in the world as television is. Children are too filled with anxiety to confront school experiences in any meaningful way. For some, school can be regarded as a period of recovery from TV.

Many kids are too exhausted from late night TV viewing to engage in meaningful school work. They don't know how to play or how to express their ideas and they are lonely (Larrick, 1979). Kids no longer eat meals in a family group. When the chancellor of West Germany proposed that television programs be cancelled one day a week so family members could talk to one another he was overruled by citizen protest.

Television is robbing children of their childhood (Postman, 1981). Every existing taboo-divorce, promiscuity, adultery, sadism, murder, homosexuality, incest-is brought out of the closet for children to see. Consequently, differences betwen what adults and children know and how they behave are obliterated.

We are violating the early years by flooding the child with both sounds and images (Peace, 1985). The natural pattern is for parents to tell and read stories to children, requiring them to create their own images. Indeed, the sensori-motor and preoperational periods (0-7 years) are devoted to the development of symbolic imagery and language construction, and future development depends upon it. Dramatic Play is essentially the exercise of these symbolic structures of the brain. It is a learned creative process and it depends upon use for its development and function. Television destroys symbolic processes and inhibits creativity and play.

Television Violence

As early as thirty years ago studies were showing that watching television violence led to aggressive behavior. (Steinfield, 1973). And the effects were long-term. Children who watched high levels of television

violence ranked high in aggression ten years later. In 1972 the Surgeon General's Scientific Advisory Committee on Television and Social Behavior, having reviewed hundreds of scientific investigations concluded, "We have impressive evidence that watching television violence causes a significant increase in aggressive behavior" (Steinfield, 1973). Two decades ago studies of violence levels were made of the three major networks. The programs "contained incidents of physical force intended to hurt or kill at a rate of about eight per hour. And cartoons-the mainstay of children's programming-averaged 22 such incidents hourly" (Steinfield, 1973). By 1985 the rate of violence had dramatically increased with about 40 acts of violence per hour in the ten most violent shows (see Tables 1 and 2).

TABLE 1

Most Violent Programs: 1980 vs. 1984*

1980	Violent Acts/Hour	1984	Violent Acts/Hour
Buck Rogers	26	Mike Hammer	57
Dukes of Hazzard	17	A-Team	54
Misadventures Sheriff Lobo	16	V	47
Hart to Hart	16	Matt Houston	43
The Incredible Hulk	14	Cover-Up	37
Galactica 1980	14	Fall Guy	37
Charlie's Angels	12	Hunter	34
Vegas	12	Riptide	29
Barnaby Jones	10	Scarecrow & Mrs. King	29
Tim Conway Show	10	Airwolf	29
Nobody's Perfect	9	T.J. Hooker	27
CHiPs	8	Hawaiian Heat	26
Fantasy Island	7	Miami Vice	25
Dallas	6	Nightrider	23
Three's Company	6	Dukes of Hazzard	22
Speak Up America	5	Remington Steele	20
Mork & Mindy	5	Simon & Simon	20
The White Shadow	4	Hot Pursuit	20
60 Minutes	3	Magnum P.I.	16
Disney's World	2	Jessie	16
Jeffersons	2	Hardcastle & McCormick	16
Taxi	2	Partners In Crime	15
20/20	2	Hill Street Blues	14
etc.			

*NCTV News, Sept.-Dec., 1985

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Table 2

Program Results For Prime-Time Series From Fall '84 to Winter '85*

Very High Violence:	Violent Acts/Hour
1. Mike Hammer(CBS)	55
2. A-Team(NBC)	54
3. V(NBC)	52
4. Matt Houston(ABC)	40
5. Cover-Up(CBS)	39
6. Fall Guy(ABC)	37
7. Airwolf(CBS)	33
8. Hunter(NBC)	32
9. Street Hawk(ABC)	31
10. Scarecrow & Mr. King(CBS)	31
11. Miami Vice(NBC)	28
12. T.J. Hooker(ABC)	28
13. Riptide(NBC)	26
14. Hawaiian Heat(ABC)	26
15. Night Rider(NBC)	23
16. Hardcastle & McCormick(ABC)	23
17. Dukes of Hazzard(CBS)	23
18. Simon & Simon(CBS)	23
19. Remington Steele(NBC)	22
20. MacGruder & Loud(ABC)	21
21. Hot Pursuit(NBC)	20
22. Magnum, P.I.(CBS)	20
High Violence	
23. Moonlighting(ABC)	18
24. Jessie(ABC)	16
25. Crazy Like A Fox(CBS)	15
26. Partners In Crime(NBC)	15
27. Otherworld(CBS)	13
28. Hill Street Blues(NBC) ☆ ½	13
Murder She Wrote(CBS)	6
Berrengers(NBC)	5
20/20(ABC) ★ ★ ★	5
Call to Glory(ABC)	4
Cagney & Lacey(CBS) ★ ★	4
Dynasty(ABC)*	3
Falcon Crest(CBS)*	3
Knots Landing(CBS)*	3
Highway To Heaven(NBC) ★	3
Low Violence	
60 Minutes(CBS) ★ ★ ★	2
Hotel(ABC) ★	2
St. Elsewhere(NBC) ★	2
Mr. Belvedere(ABC)	2
Dreams(CBS)	2
Night Court(NBC)	2
It's Your Move(NBC)	2
Ripley's Believe It(ABC)	2
E.R.(CBS)	2
Who's The Boss(ABC)	1
Dallas(CBS)*	1
Charles In Charge(CBS) ★	1
Trapper John, M.D.(CBS) ★ ★	1
The Jeffersons(CBS) ☆ ½	1
After MASH(CBS)	1
Cheers(NBC) ★ (alcohol)	1
Off The Rack(ABC)	1
Facts of Life(NBC) ★ ★	1
Finders of Lost Loves(ABC) ★	1
TV Bloopers(NBC)	1
Gimme A Break(NBC)	1
Benson(ABC) ★	1
Paper Dolls(ABC)	1
Alice(CBS) ☆ ½	0
Newhart(CBS) ★	0
Kate & Allie(CBS) ★ ★ ☆ ½	0
Spencer(NBC)	0
Double Trouble(NBC) ☆ ½	0
Different Strokes(NBC) ★ ★	0
The Cosby Show(NBC) ★ ★	0
Family Ties(NBC) ★ ★	0
Silver Spoons(NBC) ★	0
Punky Brewster(NBC) ★ ★	0
Love Boat(ABC) ★	0
Three's A Crowd(ABC)	0
Foul-Ups, Bleeps, Blunders(ABC)	0
Webster(ABC) ★ ★ ★	0

* = *high emotional violence*

½ ☆ · ★ ★ ★ ★ ★ = *recommended*

*NCTV News, July-Aug., 1985

Television has remarkable influence over children's behavior. In less than two weeks of watching violent TV, preschoolers in an experimental group tripled their violent acts of of kicking, choking, hitting, and pushing (Steinfield, 1973). And the violence is not restricted to such childish activity. A study of 100 juvenile offenders by ABC found that 22 had copied their criminal techniques from television (Waters, 1977). Prison inmates now confide that they are learning techniques from television to help them be more effective criminals when they are released.

Further, the effects of overdosing on violence go well beyond mere imitation. It increases childrens' tolerance of violent behavior in others, desensitizing them to real life violence (Waters, 1977). Violence to children has become an everyday thing. The side effects also include fear. One fourth of American children ages 7-11 are afraid someone will hurt them if they go outside to play and two-thirds of those surveyed were afraid that somebody bad might get into their house. Those who watch four hours or more television each day were twice as likely to be scared of what they see and one-fourth were frightened of shows depicting fighting and guns (O'Brien, 1977).

We are now seeing a growing link between television violence and the ultimate effect-suicide in children. The World Health Organization attributed the sharp increase in suicides in children under ten to the fact that they no longer see death as permanent. Actors die on TV and later reappear again (Lutheran Witness, 1979). Suicide is now the number two killer of young people from 15-24 years of age. About 5,000 teenagers committed suicide in the United States in 1984 and 500,000 tried (U.S.A. Today, 1985). At this point one can hypothesize probable linkages between TV viewing and to expanding rates of divorce, child abuse, drug addiction, teen age promiscuity and "babies bearing babies."

In the United States over half of the marriages end in divorce; one in every four or five girls and one in every nine or ten boys are sexually abused before they reach 18; over 65 per cent of high school students have used illicit drugs; the rate of teenage pregnancy is the highest among developed nations (Frost, 1986). Television is a subtle, treacherous teacher, initiating children to an adult-like world at an early age; stripping them of opportunities to relate with their elders in rich, meaningful ways, and

substituting instead a fairy tale world of bizarre sex, drugs and violence-a world that deadens senses, dulls morals, creates fears and, as one European put it, "Threatens to create a generation of terrorists."

The American Medical Association, American Psychiatric Association, National Parent-Teachers Association, U.S. Surgeon General and the National Institute of Mental Health have all concluded that viewing television violence increases violence and aggression children and adults. The National Coalition on Television Violence (1983) has indentified over 850 studies and reports of 120,000 people of all ages which conclusively show the harm of television and movie violence. These studies were conducted in twenty nations (United States, Canada, Puerto Rico, Brazil, Japan, Taiwan, Australia, England, Scotland, France, Belgium, German, Finland, Poland, Sweden, Ireland, Denmark, Italy, Holland and South Africa). Additional reports are available from Russian, Spain, New Zealand, Venezuela, Egypt and Hong Kong but formal studies have not been conducted.

This research shows that the most common effects are:

> increases in anger and irritibility, loss of temper, increased verbal aggression, increased fear and anxiety, and a desensitization toward violence. Increases in fighting, distrust and dishonesty, decreases in sharing and cooperation, increases in depression, willingness to rape, and actual criminal behavior. . . (National Coalition on Television Violence (N.C.T.V 1983).

The research suggests (not yet conclusive) that movie and television violence "increases racism, militarism, opposition to free political speech, opposition to foreign aid, and support for authoritarian rather than democratic forms of government" (N.C.T.V. 1983).

Cartoons and War Toys

Multi-million dollar budgets are supporting a growing number of war cartoons. The research shows clear relationships between viewing violent cartoons and violent behavior in children. Out of 31 studies from six countries (United States, England, Canada, Netherlands, Australia and Lebanon) reported by the N.C.T.V (1985), 28 found harmful effects.

A sampling of the research shows that viewing cartoon violence: increases aggression in children (Siegel, 1956; Lovaas, 1961; Mussen and Rutherford, 1961; Bandura and Ross, 1963; Steur, Applefield and Smith, 1971; Ellis and Sekrya, 1972; Ross, 1972; Stein, Friedrich and Vonracek, 1972; Stoessel, 1972; Hapkiewicz and Stone, 1974; Wiegman, 1975; Belson, 1978; Day and Ghandour, 1984; Singer and Singer, 1984), increases verbal hostility (Berkowitz, 1970), reduces sharing behavior (Hapkiewicz, 1971), increases emotionality (Osborn and Endsley, 1971), increases aggressive language (Berkowitz, Parker and West, 1973:), increases anger and intensity of violent responses (Baron, 1978), decreases enthusiasm for school (Zuckerman, Singer and Singer, 1980), produces anxiety (Koelle, 1981), causes violence on the playground (Singer and Singer, 1981), maintains long-term agression (Huston-Stein, et al, 1981), produces false understandings of social realities (Hawkins and Pingree, 1981), reduces charitable behavior toward others (Teachman and Orme, 1981), increases anxiety (Bjorkquist, 1983), increases negative play interactions and reduces imaginative play (Kolpadoff, 1983).

The International Coalition Against Violent Entertainment (I.C.A.V.E., 1985) reports that war cartoon programming in the United States increased from 1 1/2 hours per week in 1982 to 27 hours a week in 1985. War cartoons average 41 acts of violence an hour with an attempted murder every two minutes. In 1985 the average U.S. and Canadian child saw 800 TV advertisements promoting war toys and 250 episodes of war cartoons

designed to sell war toys. This is equivalent to 22 days of classroom instruction. The sale of war toys in the U.S. increased by 600% between 1982 and 1985.

Numerous studies document harmful effects of playing with war toys. Playing with aggressive toys increases aggressive behavior of children (Feshbach, 1956; Mallick and McCandless, 1966; Mendoza, 1972; Turner and Goldsmith, 1976; Slife, 1982). Such play desensitizes children to the dangers of violence and provides them with opportunities to rehearse, learn and legitimize violent behavior. We are teaching violence to the next generation of children, not only in the United States but around the world and the primary motive is corporate profit. The toy industry estimated that sales of war toys would reach $1.3 billion in 1985 alone, making up seven of the top ten selling toy lines in America. Each of these seven are promoted by war cartoons. Broadcasters are given war cartoons free by toy companies who build in national advertisements (N.C.T.V., 1986). War cartoons are used to advertise breakfast cereal and other food for children, much having questionable nutritional value. Kenner Toys, with one war cartoon now and two in production is owned by General Mills, a major distributor of breakfast foods. (I.C.A.V.E., 1985)

There appears to be several levels of cartoon violence. Clearly the most harmful are those filled with intense militaristic combat, portraying opponents as evil and the appropriate solution as force or death. The most violent cartoon in 1985, Dungeons and Dragons, has been linked to over 40 real life homocides and suicides. The Bugs Bunny and Roadrunner cartoons represent a second level-slapstick comedy, representing violence as a laughing matter. Such cartoons, though harmful, are considered less harmful than war cartoons. A third level of violent cartoons mixes pro-social material with a limited amount of violence. Examples are Snorks, Pole

Position and Alvin and the Chipmunks. At the fourth and most desirable levels are cartoons with a great deal of pro-social material. The small amount of violence present is depicted as harmful and foolish and unsuccessful in resolving conflicts. (See Tables 3 and 4).

TABLE 3

VIOLENCE LEVELS OF SATURDAY MORNING CARTOONS*

Very High Violence	Violent Acts Per Hour
Dungeons & Dragons(CBS)	85
Bugs Bunny/Roadrunner(CBS)	56
Incredible Hulk/Spiderman(NBC)	52
Dragon's Lair(ABC)	49
Under Dog(NBC)	39
Superfriends(ABC)	39
Saturday Supercade(CBS)	38
Turbo Teen(ABC)	36
Mr. T(NBC)	34
Mighty Orbots(ABC)	33
High Violence	
Kidd Video(NBC)	24
Scooby & Scrappy Doo(ABC)	22
Moderate Violence	
Storybook(CBS)	19
Smurfs(NBC)	18
Best of Scooby Doo(ABC)	15
Pink Panther & Sons(NBC)	10
Some Violence	
Pole Position(CBS)	9
Snorks(NBC)	8
Shirttales(CBS) ★ ½	7
Alvin & Chipmunks(NBC) ★ ½	7
Muppet Babies(CBS)	6
Low Violence	
Get Along Gang(CBS) ★ ★ ★ ★	3
The Littles(ABC) ★	2
Pryor's Place(CBS) ★ ★ ★	2
Wolf Rock(ABC) ★	1
Kids, Inc.(ABC) ★ ★	0
In The News(CBS) ★ ★	0
One To Grow On(NBC) ★ ★	0

★ ★ ★ ★ ★ = Recommended viewing

* N.C.T.V. News, May-June, 1985

TABLE 4

VIOLENCE LEVELS OF AFTERNOON CARTOONS*

	Violent Acts Per Hour
Transformers(Hasbro Toys)	83
G.I. Joe(Hasbro Toys)	43
Voltron(Japanese)	40
Looney Tunes(Warner)	38
Donald Duck Cartoons(Disney)	36
Inspector Gadget(Syndicated)	35
HeMan & Masters of the Universe(Mattel Toys)	33
Woody Woodpecker(Syndicated)	33
Dangermouse(Nickelodeon)	27
Inch High Private Eye(CBN)	27
Powerhouse(Nickelodeon)	18
Flintstones(Syndicated)	18
Asterix(French Cartoon)(Disney)	17
Nick Rocks!(Nickelodeon)	17
Against The Odds(Nickelodeon)	13
Cartoon Express(USA Network)(6 hours) Trollkins, Biskitts, Capt. Caveman, KlooKla Gang Jana of the Jungle, Jabber Jaw	11
Pluto Cartoons(Disney)	9
Adventures of Black Beauty(Nickelodeon)	7
The Third Eye(Nickelodeon)	7
Belle & Sebastian(Nickelodeon)	2
You Can't Do That On Television(Nickelodeon)	2
Calliope(3 Hours)(USA Network)★★★	2
Romper Room(CBN)★	0
Mr. Wizard's World(Nickelodeon)★★★	0
Today's Special(Nickelodeon)★	0
Welcome to Pooh Corner(Disney)★★★	0
Pinwheel(15 hours)(Nickelodeon)★★★	0
Sesame Street(4½ Hours)(PBS)★★★★	0
Mr. Roger's Neighborhood(PBS)★★★★	0

★-★★★★ Recommended Programming

*N.C.T.V. News, May-June, 1985

To make the situation worse, eight new war cartoons are scheduled for introduction in 1986, including two drawn from violent R-rated movie themes, Rambo and Karate Kommando, with Chuck Norris. The original Rambo has already sparked international tension. Soviet cultural leaders are protesting United States movies like Rambo, labeling them "warnography" and Soviet film makers have now produced their own version of Rambo, depicting a Russian commando officer killing Americans. This new Soviet hero kills Americans with knives, bullets and grenades until he is killed by a shot in the back that "brings gasps from the audience" (New York Times, 1986).

Countering Violent TV and Toys

In the face of overwhelming evidence indicting violent TV programming and war toys it was predictable that groups concerned with the welfare of children and the cause of peace would mount a counter-offensive. An international war toy boycott, started by the Alliance for Non-Violent Action in Canada in 1985 has spread across Canada, the United States, Europe and Asia (N.C.T.V., 1985b). Over 300 groups around the world protested war toys on November 29 and 30, 1985 by picketing toy stores, protesting at toy company headquarters and by church vigils.

The National Coalition on Television violence carried their concerns to Good Morning America, Newsweek Magazine, the British Broadcasting Company, the West German television network, Australian radio, Italian television, the American Medical Association's syndicated weekly radio program and numerous other media. In addition, the National Council of Churches adopted a position on TV and film violence on September 19, 1985, calling for a range of actions to correct the situation. Such actions are by no means new to the American scene. As early as 1969 the National Commission on the Causes and Prevention of Violence, headed by Milton

Eisenhower, concluded that, "Violence on TV encourages violent forms of behavior and fosters moral and social values about violence in daily life which are unacceptable in a civilized society."

The results of massive picketing and protesting in November and December, 1985 are promising. In May to November, 1985 war toys were seven of the top selling toys. In March, 1986 only one war toy, G. I. Joe, was in the top six and only four were in the top ten. There is also evidence that the number of violent videos on MTV has declined in recent months. Perhaps most promising is the fact that only one prime time television program high in physical violence (Miami Vice, #9) made the top twenty during the 1985-86 season (N.C.T.V. News, 1986).

Conclusions

In this nuclear age, with an increasing number of nations possessing the means to initiate a nuclear holocaust, the issue of toys, television and children may seem remote and simplistic compared to the profound issues of war and peace. But such a view is deceptive indeed, for the world's future is our children. Each successive generation decides how to control the terrifying forces of armageddon, reconsiders the issue, will it be peace or will it be war? Each generation passes the torch of culture, morality and intellect to the next, teaching them to embrace or deny war or peace.

What industrialized people seem to have forgotten, if indeed they ever knew, is that the seeming simple phenomenon of children's play is perhaps mankind's most powerful medium for passing culture and creativity from one generation to the next. Attitudes and values originate in infancy under the guidance of parents and other caring adults and are elaborated and become functional through play. Playing is a fundamental process of creative thinking, allowing the child to construct and reconstruct the imagery of rich, early experiences and thus to grow and develop. Television

presents a hostile, grown-up, counterfeit image of the world, depriving children of traditional symbolic experiences and bending their cultural and social play experiences toward sadism, sex, violence and conflict. The effects of such fare appear to be long term, perhaps permanent. One can only wonder about the possible connection between President Reagan's favorite movie of the year, Rambo, and his earlier experiences in the motion picture industry.

The simple, unalterable fact is that adults are responsible for the development of values in children. In the early socialization period we must build healthy concepts of self and others. We must teach cooperation, sharing and respect for other cultures. Further, we must teach how to resolve conflicts through peaceful means without resorting to violence, and we must supply play opportunities that challenge intellect, stimulate imagination, enhance creativity, and make children aware of their interdependence with other people of the world. Finally, we must ensure that children develop reverence for nature and understand the importance of preserving our natural resources for future generations.

In developing nations and in earlier periods of industrialized nations, the family was the primary acculturizing force, but technology and changing social forces are shifting this responsibility to an ever-increasing array of caregivers. Biological parents are abdicating their roles to schools, child care centers, relatives, step-parents, and the media. Media-television, movies, tapes, electronic games-is not only replacing parents as an acculturizing agent but is the major agent for countless thousands of children. The undeniable result is-we are substituting mental garbage for folk stories, meaningful family togetherness, experiences with nature, imaginative play, and rich one-to-one conversations between adult and child. One must be naive indeed to assume that such a state of affairs will not affect the ability of our children to choose war or to achieve peace.

What then, is the proper role of the International Association for the Childs' Right to Play (IPA) in countering violence and war in the lives of children with cooperation and peace.

IPA should extend the 1981 Rotterdam resolution, "That all nations be requested to enact legislation prohibiting the production and sale of war toys," and resolve that all nations be requested to regulate violence and advertising in media (Television, toys, tapes and electronic games).

We should add our support to the hundreds of organizations, worldwide, who are boycotting or protesting war toys and violent media. We should use the full extent of our influence to encourage programs for peace among families, community institutions (private and public schools, churches, agencies) and governments.

Reduced to the basic essentials, we must warn parents of the insidious, deleterious effects of media violence on the development of their children, assist them in developing alternatives to TV and enlist them in the organized demands for reform. The question for parents is no longer: "Do you know where your children are?" The question is: "What are your children watching?" Parents must now monitor and regulate their children's TV viewing. It is not enough simply to turn off the set for today's child is bombarded by the influences of media, not only at home, but in schools, shopping centers, movie theatres, at friend's homes, in automobiles and in peer conversations. Yes, we must pull the plug, not only on children but, ultimately, on the corporations that produce and promote violence and war. Parents must come to understand that, fundamentally, their children are exposed to bad TV because their parents choose bad T.V. Parents are responsible for the Neilson Ratings, they decide what programs are to be watched, they control television programming by their own viewing habits. IPA can assist parents in selecting programs, interacting with children about

programs and selecting experiences of deep, peaceful significance. We can teach parents that play is an essential ingredient in the child's development; that play can be a powerful force for promoting abstract concepts of cooperation and peace; that play is every child's inherent right, not to be abridged by economics, politics or technology; that war or peace begins with children - playing.

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